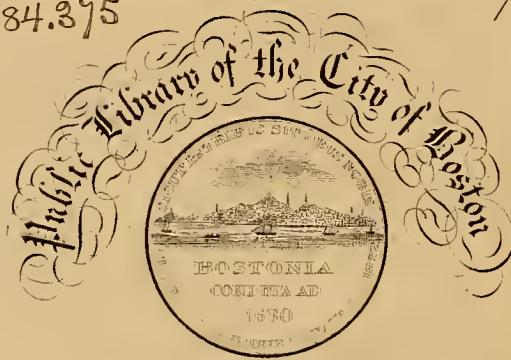


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By Hon. Geo. B. Emerson.
Received Oct. 15, 1880.

A faint, large watermark of a classical building with four columns and a triangular pediment is visible in the background.

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CHURCH LIBRARY
OF THE
METHODIST CHURCH

THE

SOUTHERN HARP;

CONSISTING OF

ORIGINAL SACRED AND MORAL SONGS,

ADAPTED TO THE

MOST POPULAR MELODIES,

FOR THE

PIANO-FORTE AND GUITAR.

BY

MRS. MARY S. B. DANA.

Each tuneful gem I found
Was set to shine anew;
And when together all were strung,
Thus to a 'Harp' they grew.

Boston:
PARKER AND DITSON,
DEALERS IN PIANO-FORTES AND MUSIC.

1841.

234-375

B. H.

John B. Emerson

Oct. 15, 1890

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INTRODUCTION.

O, CAN it be, my Muse ! that you and I
Are fairly linked before the public eye ?
Well, be it so ; — we've loved each other long ;
Our union now we'll celebrate in song ;
And those who would thy simple form despise,
Shall *listen*, and forget to criticise.
I thought at first to show thee by my side
Without adornment ; — 'twas a thought of pride !
Now, clothed in music's sweetest harmonies,
How many will thy humble beauties prize !
I think, my Muse ! 'twas wisdom, on my part,
To let thee sing thy way to every heart.
So, (as I've introduced thee now in style,)
Rest thee — I'll introduce myself the while.

I am the daughter of an honored sire : *
To speak his praise, not soon these lips would tire ;
But this is not the place, nor this the way,
To utter all my filial love would say ;
Yet for his sake no small regard I claim ;
My passport is my much-loved father's name.

There was a time when all to me was light ;
No shadows stole across my pathway bright.

* Rev. B. M. Palmer, D. D., of Charleston, S. C.

I had a darling sister,—but she died.
For many years we wandered side by side,
And oft these very songs she sung with me;
No wonder, then, if they should plaintive be !
I had an only brother,—and *he* died—
Away from home, and from his lovely bride;
And not long after, those I loved too well,
Pale—cold— and still—in death's embraces fell;
In two short days on me no more they smiled,
My noble husband, and my only child !
'Twas sorrow made me write these plaintive lays;
And yet, if sad they are, they end in praise.
O God ! I thank thee for my mother's breast,
Where I can lay my head, and sweetly rest !
I thank thee for my father's fostering arms,
On which I lean, and fear no rude alarms !

O ye who've reached the lofty heights of fame,
Remember mine is but a youthful name.
I pray you with benignant eyes look down,
Nor from your intellectual eyries frown
On one, whose trembling steps have just begun
To *climb* th' ascent your eagle flights have won.
No laurel wreath, to decorate my brow,
Held out by fame's bright goddess, lures me now.
May I but know I've done my humble part,
By poetry and song, to cheer the heart,
Or wake in any breast one thrilling chord,
'Tis all I ask—'twill be a rich reward !

MARY S. B. DANA.

SICILIAN AIR
G. R. D.
1870

AT ANCHOR LAID, REMOTE FROM HOME.

Words by MRS. DANA.

SICILIAN AIR.

MODERATO.

A - - far from thy home, wanderer, why dost thou stay, For -
 A - - far from thy home, wanderer, why dost thou stay, For -
 A - - far from thy home, wanderer, why dost thou stay, For -
 MODERATO.

- get - - ting the dan - gers that brood o'er thy way? O, speed thee in -
 - get - - ting the dan - gers that brood o'er thy way? O, speed thee in -
 - get - - ting the dan - gers that brood o'er thy way? O, speed thee in -
 MODERATO.

AT ANCHOR LAID, REMOTE FROM HOME.

A musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The music is in common time, key signature of B-flat major. The vocal parts are in soprano, alto, tenor, and bass clef. The piano part is in soprano and bass clef. The lyrics are: "haste from a dark ocean grave, And bid an adieu to the". The piano part includes chords and bass notes.

Espress.

Espress.

deep roll-ing wave. Home, home ! sweet, sweet

Espress.

AT ANCHOR LAID, REMOTE FROM HOME.

7

Ritard.

home! There's no place like home, There's no place like home.
home! There's no place like home, There's no place like home.
home! There's no place like home, There's no place like home.

Ritard.

2.

In the love of the Saviour, thy haven of rest,
There is gladness and hope for the grief-riven breast.
O, why from that shelter alone shouldst thou roam?
Thy sorrowing spirit needs comfort at home.

Home, home, &c.

3.

Come, loosen thy anchor, and spread wide thy sail,
Like the wind-flower* wooing the soft-swinging gale.
In the home of thy spirit a refuge is near,
To assuage every sorrow, sad child of despair.

Home, home, &c.

* The anemone.

WHEN PILLOWED ON MY DOWNY COUCH.

Words by MRS. DANA.

Music by IUCHO.

ANDANTE.

When, pil - lowed on my downy couch, I woo my even - ing rest, Thou,

Sa - vior, with re - - viv - ing touch, Canst heal my wounded breast. My

Pi - lot o'er life's trou - bled sea, I raise my evening song to thee. O,

AD LIB.

lend thine ear! O, lend thine ear! O, lend thine ear!

2.

There's nought can calm my restless soul,
If thou depart from me ;
The billows rage without control,
When I am far from thee.
But tranquil is my evening rest,
When Jesus bears me on his breast.
There may I be !

3.

The pity of thy gentle heart
I never asked in vain :
Then, O ! remove this piercing dart,
And soothe my bosom's pain.
Then, let the mighty billows play,
I'll sing my every care away,
Nor heed the storm !

THE STAR OF THE NATIVITY.

Words by MRS. DANA.

Music by BISHOP.

LARGHETTO.



O, where's the lovely beaming star, Slow moving towards the west, Which, glittering bright and



shining far, Sought out a place of rest? And not o'er halls and gilded domes The



AD LIB.

beauteous meteor stood, But where the infant Je - sus lay, In hum - ble sol - i -
- tude.

2.

Why shone that star so brilliantly ?
Why calmly paused it there ?
Why gazed upon it wondering eyes,
With mingled hope and fear ?
'Twas Heaven's shining messenger
To spread the tidings far,
That in Judea's land arose —
The glorious morning star.

3.

And never more that meteor's glow
Shall shed a sparkling light.
Its work is done ; its beaming rays
Are quenched in endless night.
But brightly on that morn arose
The Sun of Righteousness,
To shine with gladsome, healing beams,
A suffering world to bless.

4.

A cheering ray, 'twill ever shine,
And gild life's darkest hour,
And warm the heart by sorrow chilled
With sweet reviving power.
'Twill chase the gloomiest cloud away,
'Twill dry the bitterest tear,
And when the Christian dies, 'twill stream
In floods of glory there.

COME IN THE STARRY NIGHT.

Words by MRS. DANA.

Music by AUBER.

ALLEGRETTO.

Non tanto.

SECOND VOICE.

1. Come in the star - ry night, And gaze on the tran - quil o - cean, And think how bright is the
 2. Come in the glad-some morn, When beau-te-ous birds are sing - ing, And learn the song of the

FIRST VOICE.

world of light, When past this life's com - mo - tion. Yes, I'll come in the star - ry night, And
 hap - py throng, Which high in heaven is ring - ing. Yes, I'll come in the gladsome morn, When



gaze on the tran-quil o - - cean, And think how bright is the world of light, When past this life's com -
beau-te-ous birds are sing - - ing, And learn the song of the hap-py throng, Which high in heaven is



- mo - - - tion. The sun is ev - er shi - ning In the world where Je-sus reigns;
ring - - - ing. They sound their joy-ful prais - es To the gold-en harp and lyre;



The sun doth ev - er shine, And a
They sound their joy - ful praise, And each

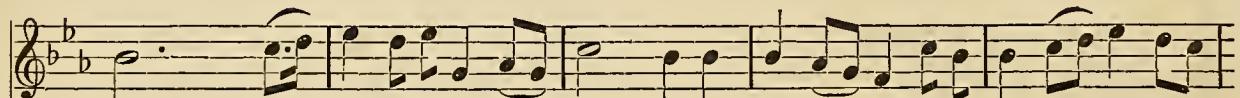
COME IN THE STARRY NIGHT.



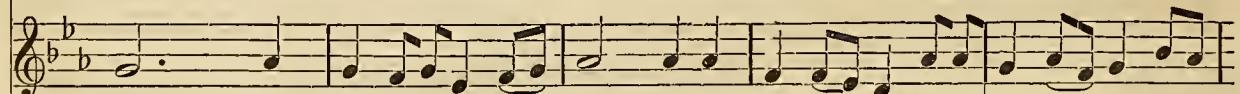
'Twill ne'er de-cline, But gild the heaven - ly plains. I'll come in the star - ry
Each voice shall raise The sound-ing cho - rus higher.



glo - ry ne'er de - - cli - - ning Shall gild the heaven - ly plains. Then come in the star - ry
voice se-raph - ic rais - - es, The sound-ing cho - rus higher.



night, And gaze on the tran-quil o - cean, And think how bright is the world of light, When



night, And gaze on the tran-quil o - cean, And think how bright is the world of light, When

Adagio.

past this life's com - mo - tion, When past this life's com - mo - tion, this life's com -

past this life's com - mo - tion, When past this life's com - mo - tion, this life's com -

Tempo Primo.

Adagio.

- mo - tion, When past this life's com - mo - tion, this life's com - mo - tion.

- mo - tion, When past this life's com - mo - tion, this life's com - mo - tion.

Tempo Primo.

Adagio.

GENTLE HARP.

Words by MRS. DANA.

VENETIAN AIR.

Sound forth in tune-ful num - - bers, Gentle harp! In - vite to peaceful
 slum - bers, Gentle harp! Come, bless the wea - ry soul; Sweetly, by thy soothing
 slum - bers, Gentle harp! Come, bless the wea - ry soul; Sweetly, by thy soothing

The musical score consists of three staves of music in common time, key signature of one sharp, and treble clef. The first two staves are identical, featuring a continuous melody of eighth and sixteenth notes. The third staff provides harmonic support with sustained chords. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is:

power, Brighten every gloomy hour With soft con - trol! Come, bless the wea - ry
 power, Brighten every gloomy hour With soft con - trol! Come, bless the wea - ry

The second section continues the melody and lyrics:

soul; Sweetly, by thy soothing power, Brighten every gloomy hour With soft con - trol!
 soul; Sweetly, by thy soothing power, Brighten every gloomy hour With soft con - trol!

2.

We love thy tones of sadness,
 Gentle harp!
 But more thy notes of gladness,
 Gentle harp!
 Then pour thy sweetest strain;
 With the happy sounds of heaven,
 Every morn and every even,
 Come, soothe our pain!

E

3.

The sun, that beameth brightly,
 Gentle harp!
 And moon, that shineth nightly,
 Gentle harp!
 Too soon shall be no more;
 But, when earthly things are dying,
 May thy music, round us sighing,
 Sweet joys restore!

SOFT, SOFT, MUSIC IS STEALING.

Words by MRS. DANA.

GERMAN AIR.

ANDANTINO.

Soft, soft, music is stealing; Sweet, sweet, lingers the strain;

Soft, soft, music is stealing; Sweet, sweet, lingers the strain;

Soft, soft, music is stealing; Sweet, sweet, lingers the strain;

Loud, loud, now it is peal - ing. Waking the echoes a - - gain;

Loud, loud, now it is peal - ing, Waking the echoes a - - gain;

Loud, loud, now it is peal - ing, Waking the echoes a - - gain;

Calando.

A Tempo.

Yes, yes, yes, yes, Waking the echoes a - - gain.

Yes, yes, yes, yes, Waking the echoes a - - gain.

Yes, yes, yes, yes, Waking the echoes a - - gain.

2.

Join, join, children of sadness ;
Send, send, sorrow away ;
Now, now, changing to gladness,
Warble a beautiful lay ;
Yes, yes, yes, yes,
Warble a beautiful lay.

3.

Hope, hope, fair and enduring ;
Joy, joy, bright as the day ;
Love, love, heaven ensuring,
Sweetly invite you away ;
Yes, yes, yes, yes,
Sweetly invite you away.

WHAT SERAPH-LIKE MUSIC.

Words by MRS. DANA.

Music by J. DE PINNA.

GRAZIOSO.

What ser - aph - like mu - sic steals o - ver the sea, En -

p

tran - cing my sen - - ses with charmed mel - - - o - - dy?

What ser - aph - like mu - sic steals o - - ver the sea, En -

What ser - aph - like mu - sic steals o - - ver the sea, En -

tran - cing my sen - ses with charmed mel - o - dy? 'Tis the song of the

tran - cing my sen - ses with charmed mel - o - dy? 'Tis the song of the

WHAT SERAPH-LIKE MUSIC.

an - gels, borne soft on the air; 'Tis for me they are sing-ing; my
 an - gels, borne soft on the air; 'Tis for me they are sing-ing; my

wel-come I hear;— 'Tis the song of the an - gels, borne soft on the
 wel-come I hear;— 'Tis the song of the an - gels, borne soft on the

Cres.

air; 'Tis for me they are sing-ing; My wel-come I hear.

p

f

2.

At Jordan's lone river I eagerly stand,
And stretch forth my hands to yon beautiful land.
Send a convoy of angels, dear Saviour, I pray!
Let me join their sweet music; away, O, away!

3.

Though cold are the billows, and dark is the wave
With Jesus beside me, the surges I'll brave;
For the heavenly music has ravished me so,
I must join the loud chorus; I'll go, yes, I'll go!

THE BEST HOME AND THE BEST FRIEND.

Words by MRS. DANA.

Music by RODWELL.

ALLEGRETTO
MODERATO.

When the

bloom is on thy maid-en cheek, And joy in the sparkling eye, There is



beauteous flowers may with - er here, Where blighting storms de - - stroy, They are

SILENTANDO.

COLLA VOCE.

bloom - ing there, ev-er bright and fair, They are blooming there, ever bright and fair, The

SILENTANDO.

flowers of youth and joy,— The flowers of youth and joy; — They are

COLLA VOCE.

bloom - ing there, ev-er bright and fair, The flowers of youth and joy.

2.

When the cheek grows pale, and the heart grows faint,
 And dimmed is the sparkling eye,
 There is yet one Friend for the dying saint,
 In nature's agony.
 O, then, secure from all his foes,
 All calmly may he rest,
 And forget his woes in a long repose
 On the Saviour's peaceful breast.

WHERE IS THE HOME I'VE PICTURED FAIR?

Words by MRS. DANA.

GERMAN AIR.

WITH FEELING,
BUT NOT TOO SLOW.

The musical score consists of three staves of music. The top staff is for the soprano voice, the middle staff is for the piano accompaniment, and the bottom staff is for the bassoon or cello. The music is in common time, with a key signature of one sharp (F#). The vocal part begins with a melodic line consisting of eighth and sixteenth notes. The piano accompaniment provides harmonic support with sustained chords and rhythmic patterns. The bassoon part features sustained notes and harmonic bass lines. The lyrics are integrated into the music, appearing below the staves. The first line of lyrics, "Where is the", corresponds to the first measure of the vocal line. The second line, "home I've pic - tured fair?", corresponds to the second measure. The third line, "Long should I roam,", corresponds to the third measure. The fourth line, "nor find it", corresponds to the fourth measure. The vocal line continues with eighth and sixteenth-note patterns, while the piano and bassoon provide harmonic and rhythmic support throughout the piece.

Where is the

home I've pic - tured fair? Long should I roam, nor find it

here. Pass - ing a - - way, Thus joys de - - cay;

Time on - ly deepens the shadows of eve.

Nev - er, be - - low, Bright - ly will glow Visions of youth, that were

born to deceive; — Nev - - er, be - - low, Bright - ly will glow
p 8va.

lentando.

cres.

Vis - ions of youth, that were born to de - - ceive, — Vis - - ions of

lentando.

youth, that were born to de - ceive.

lentando.

2.

Sparkling and clear sweet waters glide,
Murmuring near the green hill side.
There will I stay,
Chasing away

Thoughts that intrude on my hours of rest.
Spirit of love,
Pure from above,
Come, and illumine my sorrowful breast.

THE SETTING SUN.

Words by MRS. DANA.

CANADIAN AIR.

ANDANTE.

Sweet-ly the tune - ful bird of night Is sing-ing a song in the
Sweet-ly the tune - ful bird of night Is sing-ing a song in the
Sweet-ly the tune - ful bird of night Is sing-ing a song in the

pale moon-light,— Is sing - ing a song in the pale moon - light.
pale moon-light,— Is sing - ing a song in the pale moon - light.
pale moon-light,— Is sing - ing a song in the pale moon - light.

Then let us join our grate - ful lays, And glad - ly our eve-night an-theme raise.
Then let us join our grate - ful lays, And glad - ly our eve-night an-theme raise.
Then let us join our grate - ful lays, And glad - ly our eve-night an-theme raise.

f

Day - light is gone, our work is done; An em - blem of rest is the

sf *sf*

Day - light is gone, our work is done; An em - blem of rest is the

C: *b*

Day - light is gone, our work is done; An em - blem of rest is the

dim.

f

set - ting sun,— An em - blem of rest is the set - ting sun.

sf

set - ting sun,— An em - blem of rest is the set - ting sun.

C: *b*

set - ting sun,— An em - blem of rest is the set - ting sun.

2.

Softly the pleasing serenade
Is floating along over hill and glade.
Borne on the gentle evening air,
How sweet is the Christian's tuneful prayer!
Daylight is gone, our work is done;
An emblem of rest is the setting sun.

3.

So may we close our life's short day;
To glory and joy may we soar away,
And leave the world without a sigh,
And sing with delight when called to die!
Daylight is gone, our work is done;
An emblem of rest is the setting sun.

DEAR HEAVENLY HOME.

Words by MRS. DANA.

SWISS AIR.

Far o'er the wave, which rolls so cold and cheer - - less,

Far o'er the wave, which rolls so cold and cheer - - less,

ARMANTE.

There lies my home, the peaceful, heavenly shore.

How swells my

There lies my home, the peaceful, heavenly shore.

How swells my

heart with rapture high, while, fear - less, I wait the hour to

heart with rapture high, while, fear - less, I wait the hour to

sail its bil - lows o'er ! Heaven, my home, receive me ! Faith - ful, I

sail its bil - lows o'er ! Heaven, my home, receive me !

p

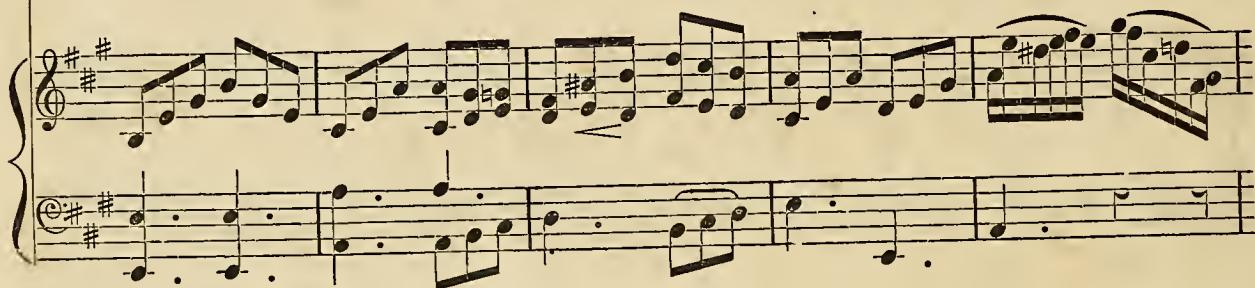
DEAR HEAVENLY HOME.



come, Nev - - er, O, never to leave thee, Dear heavenly home!



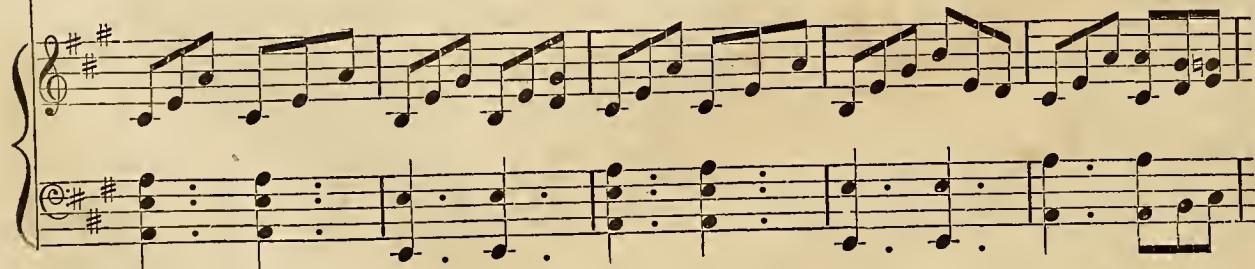
Faith - ful, I come, Never, O, never to leave thee, Dear heavenly home!



Heaven, my home, re - ceive me! Faith - - ful, I come, Nev - - er, O,



Heaven, my home, receive me! Faith - ful, I come, Nev-er, O,



AD LIB.

never to leave thee, Dear heavenly home!

AD LIB.

never to leave thee, Dear heavenly home!

2.

Vainly for me the siren song of pleasure
 Sounds sweetly now;— I hear a sweeter strain:
 Borne o'er the wave is heard the thrilling measure,—
 “Worthy the Lamb,— the Lamb for sinners slain!”
 Heaven, my home, receive me!
 Faithful, I come,
 Never, O, never to leave thee,
 Dear heavenly home!

3.

Cease, ye who sing of earth's enchanted bowers!
 Leave, leave me here!— No more, no more I roam.
 Here dwells a charm to fix my noblest powers;
 Here comes the sound of “Welcome to thy home!”
 Heaven, my home, receive me!
 Faithful, I come,
 Never, O, never to leave thee,
 Dear heavenly home!

I LOVE TO SEE MY FATHER'S HAND.

Words by MRS. DANA.

VENETIAN AIR.

ANDANTE.

I love to see my Fa - ther's hand, Though
oft it bears a rod ; 'Twill lead me to the prom - ised land, The

cit - y of my God. The strokes that wound my self - ish heart His

lov - ing mer - cy show; Come, sor - row, then, and do thy part, And

kind - ly lay me low.

2.

When I'm a rover far from thee,
My best beloved Friend,
'Twould be a proof of love to me
If sorrows thou shouldst send.

J

Then let me tread the vale of tears
Till I arrive at home.
Come, Lord, while pass life's fleeting years,
In clouds or brightness, come !

THE MORNING STAR OF THE SPIRIT.

Words by MRS. DANA.

Music by BISHOP.

ALLEGRETTO. MODERATO E SCHERZO.

When

eve - ning steals o'er me with si - lence and gloom, And night-flowers are breathing their

fra - grant per - fume, Then, soft - ly re - - tir - ing, and kneeling a - - lone, I may

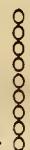
ask Heav-en's mer - cy for the hours that are gone; — Then, soft-ly re - tir - ing, and

AD LIB.

kneel-ing a - lone, I may ask Heav-en's mer-cy for the hours that are gone.

2.

The bright stars may spangle the blue vaulted sky,—
And dearly I love them, gay dwellers on high;—
But the night of my soul would be starless and drear,
If the bright "morning-star" did not shine on me there.



3.

O star of my spirit! thy soft polar ray
Can warm me, and cheer me, and brighten my way;
For earth's dearest pleasures seem changeful to me,
Like the gay-dancing sunbeams that shine on the sea.

BLESSED SABBATH, HOW I LOVE THEE!

Words by MRS. DANA.

Music by C. S. WHITMORE.

Sostenuto.

LARGHETTO
E
SOAVE.

Bless-ed Sabbath, how I love thee! Sa--cred pledge of com-ing rest;

p legato.

Sweet-est sol-ace may I prove thee, For a heart with woes op-pressed.

Surg - - ing billows, roll - - ing o'er me, Seek to whelm my trem - bling soul ;

cres.

ritard. dim.

But thy to - kens pass be-fore me, And the wa - ters back - ward roll.

a tempo.

2.

Pealing anthems, loud resounding,
Seem like blissful songs above ;
In thy temple, joys abounding
Bathe my soul in seas of love.
Prayerful odors, upward stealing
From the altars of the heart,
Heavenly glories there revealing,
Call my spirit to depart.

3.

Faith's bright visions thus unfolding,
Here would I my sorrows bring,
Till my raptured soul, beholding,
Soars aloft on steady wing.
Then, forgetting all my sadness,
Gloom and doubt will pass away ;
Drooping sorrow change to gladness,
Cheerless night, to glorious day.

MEMORIES OF A BURIED FRIEND.

Words by MRS. DANA.

Music by T. MOORE.

IN MODERATE
TIME.

I love the silent vesper hour, When daylight sighs, "Farewell." It breathes around a

softening power, A tender, dreamy spell. On mossy banks where spreads the rose, All laden with per -

Music score for the first section of 'Memories of a Buried Friend'. The score consists of three staves. The top staff is in common time, G major, with a basso continuo staff below it. The middle staff is in common time, C major. The bottom staff is in common time, C major. The vocal line begins with 'fume, My weary spirit seeks re - pose, A - mid the fra - grant bloom. I love the silent'.

Music score for the second section of 'Memories of a Buried Friend', labeled 'AD LIB.'. The score consists of three staves. The top staff is in common time, G major. The middle staff is in common time, C major. The bottom staff is in common time, C major. The vocal line continues with 'vesper hour, When daylight sighs, "Farewell." It breathes around a softening power, A tender, dreamy spell.'

2.

I yield my heart to hours like these,
When shadowy forms draw near,
And, whispered on the balmy breeze,
Thy spirit tones I hear;—
When buried joys forsake their graves,
And, from oblivion's sea,
Come gliding on the rolling waves
Sweet memories of thee.
I love, &c.

3.

And where thou art, my sainted one,
O, how I long to come!
Where soon, my toilsome journey done,
I'll gladly rest *at home*.
Till then, I'll woo each soothing power,
And lose myself in love,
And calmly wait the joyful hour
Which calls my soul above.
I love, &c.

THE MISSIONARY'S FAREWELL.

Words by MRS. DANA.

Music by T. WILLIAMS.

*ANDANTINO
ESPRESSIVO.*

The musical score consists of three staves of music. The top staff is for the soprano voice, the middle staff for the piano accompaniment, and the bottom staff for the bassoon or double bass. The key signature is G major (one sharp). The time signature varies between common time (indicated by '4') and 2/4 time. The tempo is marked 'ANDANTINO' and 'EXPRESSIVO'. The vocal line begins with a melodic line, followed by a lyrical phrase 'Fare - well, mother!' with a 'Legato.' instruction above it. The piano accompaniment provides harmonic support with sustained notes and chords. The bassoon part features rhythmic patterns and sustained notes. The lyrics are integrated into the musical structure, appearing below the vocal line in each section. The first section of lyrics is 'Fare - well, mother!', followed by 'Je - - - sus calls me Far a - - - way from home and thee.', and finally 'Earth - ly love no more en-thralls me, When the blood - - y'.

Fare - well, mother!

Legato.

Je - - - sus calls me Far a - - - way from home and thee.

Earth - ly love no more en-thralls me, When the blood - - y

The musical score consists of three staves of music in common time, key signature of one sharp, and treble clef. The lyrics are integrated into the musical lines. The first staff begins with "cross I see. Fare - well, mother! do not pain me". The second staff begins with "By thine ag - o - ni - zing woe. Those fond arms can -". The third staff begins with "not de - tain me. Dear - est mother, I must go.". The music includes dynamic markings such as *sf*, *pp*, and *tr*, and a measure repeat sign.

2.

Farewell, father ! O, how tender
Are the chords that bind me here !
Jesus ! aid me to surrender
All I love without a tear.
No, my Saviour ! Wert thou tearless,
Bending o'er the buried dead ?
At this hour, so sad and cheerless,
May not burning tears be shed ?

L

3.

Farewell, sister ! Do not press me
To thy young and throbbing heart.
O, no longer now distress me !
Sister, sister, we must part !
Farewell, pale and silent brother !
How I grieve to pain thee so !
Father — mother — sister — brother —
Jesus calls : — O, let me go !

O, JOY TO THEE, JOY TO THEE.

Words by MRS. DANA.

Music by G. KIALLMARK.

SOAVE.

O, joy to thee, joy to thee, daughter of sorrow ! Attune thy sweet voice to a
a tempo.

rapturous lay. The bright Sun is rising to cheer thee to-morrow, And night's gloomy darkness is

flee - ing a - way. The Friend of the friendless, the
 life of the dying, The joy of the heart-broken mourner is he. Now praises for weeping, and
 glad - ness for sigh - ing, And gar - ments of praise, he is of - f'ring to thee.

2.

Come, mourners, and bathe in the life-giving waters,
 Which ever are springing exhaustless and pure.
 Now banish your sorrows, Jerusalem's daughters;
 Here, peaceful and safe, you may dwell evermore.

Here's beauty and glory, all glory excelling,
 The Father's bright image expressed in the Son!
 All mercy and peace in the Saviour is dwelling,
 And they must be blest whom he claims as his own.

WHEN THY FORM IS HUMBLY BENDING.

Words by MRS. DANA.

Music by GEO. O. FARMER.

ANDANTE
ESPRESS.

When thy form is humbly bend - ing A - lone in prayer, O,
may my vows, as - cend - - ing, Then min - - gle there. 'Tis sweet when thus u -

cres.

cres.

WHEN THY FORM IS HUMBLY BENDING.

49

AD LIB.

- nit-ing, The heart's best love ex - - citing, The world's dark pathway lighting, We

meet in prayer.

2.

When the early birds are singing,
I love to pray:
When humble souls are winging
Their heavenward way;
While slothful ones are sleeping,
And morning dews are weeping,
May we, our matins keeping,
Then kneel to pray.

THE BOW IN THE CLOUD.

Words by MRS. DANA.

Music by A. LEE.

ANDANTE.

When I gaze on the rainbow that spans the wide heaven, I think of his mercy who

rul-eth on high: 'Tis a beau-ti-ful token our Father has given, The bright bow of promise that

AD LIB.

glows on the sky. I fear not the cloud that is gath-er - - ing o'er me, Nor

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music is in common time. The lyrics are integrated into the musical lines. The first section of lyrics is:

low - muted thunder that sounds on mine ear; The clear-tint - ed rain - bow is
 spreading be - fore me, — 'Tis a si -- lent re - prov - er to trembling and fear.

A dynamic marking *pp* and the instruction *AD LIB.* appear above the middle staff. The third section of the score begins with a treble clef staff, followed by a bass clef staff, and concludes with a treble clef staff.

2.

There's a bow in the cloud, when the Saviour is near us,
 More beautiful far, and eternally bright:
 'Tis a bow uncreated, which ever will cheer us
 Through clouds and through sunshine, through darkness and light.
 Like dews of the morning, or gentle spring showers,
 He waters the soul with his plentiful grace;
 And sure the rapt spirit may welcome the hours,
 When beauty celestial beams bright from his face.

PEACE—BE STILL!

Words by MRS. DANA.

Music by MOZART.

MUSSETTE {

CON
ESPRESSIVO. {

Once, up-on the heav - ing o - cean, Rode a bark at eve - ning tide,

While the waves, in wild com-mo - tion, Dashed a - - against the ves - sel's side.

PEACE—BE STILL!

53

f

2.

In that dark and stormy hour,
Fearful ones awaked their Lord.
Jesus, by his sovereign power,
Calm'd the tempest with a word.
On life's dark and restless ocean,
Mid the billows' wild commotion,
Trembling soul, your Lord is there;
He will make you still his care.

N

3.

Jesus knows your silent weeping,
When before his throne you bow;
Never, never is he sleeping,
Where he reigns in glory now.
If the world is dark before thee,—
If the billows, rolling o'er thee,
All thy soul with terror fill,—
Hear him saying, "Peace — be still!"

ROSE OF SHARON AND LILY OF THE VALLEY.

Words by MRS. DANA.

Music by WILLIAM CLIFTON.

1. The
2. And

1. The
2. And

APPETUOSO.

rose is the sweet - est and fair - est of flowers, And the lil - - y per - fum - eth the
give me the lil - - y that blooms in the vale, So stain - less and love - ly, so

rose is the sweet - est and fair - est of flowers, And the lil - - y per - fum - eth the
give me the lil - - y that blooms in the vale, So stain - less and love - ly, so

p

cres.



beau - ti - ful bowers; But sweet - er and fair - er is Sha - ron's bright rose, Which
mod - est and pale. It tells me of Him who was sin - less and pure, Who



beau - ti - ful bowers; But sweet - er and fair - er is Sha - ron's bright rose, Which
mod - est and pale. It tells me of Him who was sin - less and pure, Who

Piano accompaniment in common time, featuring a treble clef and a bass clef. The right hand plays eighth-note chords, while the left hand provides harmonic support. A dynamic marking 'rf' (rallentando) is placed above the right-hand staff.



o - - ver cre - a - tion its fra - - grancy throws.
left his own hea - ven our griefs to en - dure.



o - - ver cre - a - tion its fra - - grancy throws.
left his own hea - - ven our griefs to en - dure.

Piano accompaniment in common time, featuring a treble clef and a bass clef. The right hand plays eighth-note chords, while the left hand provides harmonic support. A dynamic marking 'cres.' (crescendo) is placed above the right-hand staff, and a dynamic marking 'f' (fortissimo) is placed above the right-hand staff in the final measure.

O, 'tis sweet when the heart is o'er-bur-dened with care, And sweet in the
 O, I love in all na-ture his em-blems to see, To gath-er and

And sweet in the
 To gath-er and

mf

mo-ments of hap-pi-est cheer. Then give me, O, give me the beau-ti-ful
 use them wherev-er they be. Then give me the lil-y, and give me the

mo-ments of hap-pi-est cheer. Then give me, O, give me the beau-ti-ful
 use them wher-ev-er they be. Then give me the lil-y, and give me the

p



rose, Which can sweet - en a - like all my joys and my woes; Then give me the



rose, Which can sweet - en a - like all my joys and my woes; Then give me the

cres.

rf



lil - - y, and give me the rose, Which can sweeten a - like all my joys and my woes.



lil - - y, and give me the rose, Which can sweeten a - like all my joys and my woes.

cres.

pp

THE FADED FLOWER AND THE CRUSHED HEART.

Words by MRS. DANA.

Music by HOOK.

I have seen a fragrant flow - er All im -

- pearled with morn - ing dew; I have plucked it from the

bow - - er, Where in love - - li - - ness it grew. O, 'twas

sweet, when gay - ly vy-ing With the gar - - den's rich - est

bloom; But when fa - ded, with - ered, dy - ing, Sweet - er

far its choice per-fume,— Sweet - er far its choice per - - fume.

2.

So the heart, when crushed by sorrow,
Sends its richest streams abroad,
While it learns sweet balm to borrow
From th' uplifted hand of God.



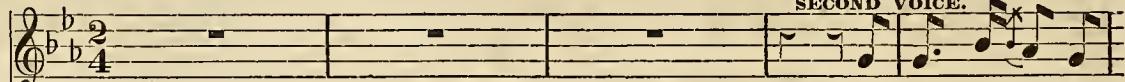
Not in sunny days of gladness
Will the heart be fixed on Heaven;
When 'tis wounded, clothed in sadness,
Oft its richest love is given.

THE MOON THAT SHINES SO BRIGHTLY.

Words by MRS. DANA.

PORTUGUESE AIR.

SECOND VOICE.



1. The moon, that shines so
2. Just so the child of

FIRST VOICE.



1. The moon, that shines so
2. Just so the child of

MODERATO

CON

ESPRESS.

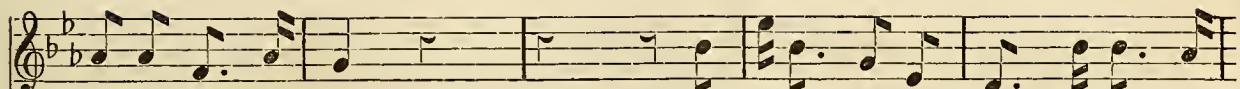


bright - ly Has borrowed all its beams, And yet it cheers us night - - ly Be -
heav - - en Reflects a glo - rious light, And sil-v'ry rays are giv - - - en To



bright - ly Has borrowed all its beams, And yet it cheers us night - - ly Be -
heav - - en Reflects a glo - rious light, And sil-v'ry rays are giv - - - en To





side the sil - ver streams.
gild life's cheerless night.

We wander there, where wa - ters glide, To
And gentle moon and murmur'ring stream Shall



side the sil - ver streams.
gild life's cheerless night.

We wander there, where waters glide, To raise our tune - ful
And gentle moon and murmur'ring stream Shall lose their soft re -

Musical notation for the third line of the song, showing a continuation of the melody across two staves. The top staff uses a treble clef and the bottom staff uses a bass clef.



raise our song,
lose their ray,

while ech - - o dies, The streamlet flows a - long.
the Christian's light Shall nev - er pass a - way.



even - ing song, And, while the pleasing ech - - o dies, The streamlet flows a - long.
flect - - ed ray ; But that pure beam, the Christian's light, Shall nev - er pass a - way.

Musical notation for the sixth line of the song, showing a continuation of the melody across two staves. The top staff uses a treble clef and the bottom staff uses a bass clef.

O THOU WHO LOV'ST TO HEAR MY PRAYER.

Words by MRS. DANA.

Music by R. E. R., Esq.

MODERATO.

The musical score consists of four staves of music. The top two staves are for the piano, indicated by a treble clef and a bass clef respectively. The bottom two staves are for the voice, indicated by a soprano clef and an alto clef. The tempo is marked 'MODERATO.' The dynamics 'mf' (mezzo-forte) and 'p' (pianissimo) are used throughout. The vocal line begins with a melodic line that includes eighth and sixteenth note patterns. The lyrics are integrated into the musical phrases. The piano accompaniment features sustained chords and rhythmic patterns that provide harmonic support to the vocal line.

O Thou who lov'st to hear my prayer, I cast my-self on thee; And

I will glad-ly lin - - ger here, For thou hast died for me. I

know thy power will nev - - er fail; I know thy mer - cy too. Thy

p > *f* >

love will cheer death's gloom - y vale, Thy hand will guide me through.

p

f

2.

O Thou who once didst bend the knee
 In agonizing prayer,
 Now hear me when I cry to thee,—
 My only Saviour, hear!
 When storms and darkness gather round,
 To fill me with despair,
 Then Saviour, let thy smiles abound,
 And glory shall be there. ,

THE BLEST, ETERNAL HOME.

Words by MRS. DANA.

Music by T. V. WIESENTHAL.

PLAINTIVE,
BUT NOT
TOO SLOW.

There's

not a bright and beaming smile, Which in this world I see, But turns my heart to

fu - ture joy, And whispers 'heav'n' to me. Though of - ten here my soul is sad, And

falls the si - - lent tear, There is a world of smiles and love, And

sorrow dwells not there.

2.

I never clasp a friendly hand,
 In greeting or farewell,
 But thoughts of my eternal home
 Within my bosom swell.
 There, when we meet with holy joy,
 No thoughts of parting come,
 But never-ending ages still
 Shall find us *all at home.*

THE CHARIOT OF MERCY.

Words by MRS. DANA.

Music by T. MOORE.

WITH FEELING.

The chariot of mer - cy is speeding its way, Far, far through the shad - o - y gloom, Where the

lands, that in death's dark ob - scu - ri - ty lay, Are bursting the bars of their tomb. I see where 'tis shedding its

luminous ray, Dis - pers-ing the shadows of night; And the wondering nations are hailing the day, And re -
 - joice in its glori-ous light.

2.

Hallelujahs are sounding melodiously clear,
 Borne sweet from the Isles of the Sea,
 And the lands of the East send the echo afar,
 And the long-fettered Pagan is free.
 And the Indian, that roams through the green-prairied West,
 Now raises his tear-moistened eye,
 As he welcomes with joy the glad tidings of *rest*,
 In a home far away in the sky.

3.

And the dark-visaged son of the African wild
 Has tasted Immanuel's love,
 And his lion-like nature grows tenderly mild,
 As he hears the sweet "news" from above.
 O, chariot of mercy, roll gloriously on,
 And fly over mountain and sea,
 Till the last gloomy shadow of darkness is gone,
 And the last fettered spirit is free!

WE SHALL MEET, NO MORE TO PART.

Words by MRS. DANA.

Music by ROSSINI.

Moderato.

The musical score consists of three staves of music. The top staff is for the soprano voice, the middle staff for the alto or tenor accompaniment, and the bottom staff for the bass accompaniment. The music is in common time, with a key signature of one sharp (F#). The vocal line begins with a short rest followed by a melodic line. The lyrics "We shall meet, no more to part." are integrated into the vocal line, starting with "We shall meet, no" on the first measure of the top staff. The accompaniment consists of eighth-note chords and sixteenth-note patterns. The vocal line continues with "more to part. Cease thy sorrows, mourning heart! Wea-ry days will soon de-part: Then we may rest for -" on the second staff, and "ev - - er! When the work of life is done, When the victor's crown is won, Then, im-mor - tal" on the third staff, with a crescendo marking "cres." preceding the final line. The music concludes with a final cadence on the bass staff.

We shall meet, no
more to part. Cease thy sorrows, mourning heart! Wea-ry days will soon de-part: Then we may rest for -
ev - - er! When the work of life is done, When the victor's crown is won, Then, im-mor - tal

life be-gun, We no more shall sev - - er. We shall meet, no more to part.

Salentando. *p*

Cease thy sorrows, mourn-ing heart ! Wea - ry days will soon de - part: Then we may rest for -

sf sf

ev - - - er.

mf

2.
In the home of peace and bliss,
In the world where Jesus is,
When we bid adieu to this,
Then we may love forever!
R



Purified from every stain,
Through the Lamb that once was slain,
Dearest, we shall meet again,
And be parted never!

We shall meet, &c.

EMBOSOMED DEEP WITHIN.

Words by MRS. DANA.

Music by ALEXANDER LEE.

LARGHETTO.

The musical score consists of three staves of music in common time, key signature of one flat. The top staff is for the soprano voice, the middle staff for the piano accompaniment, and the bottom staff for the basso continuo. The lyrics are integrated into the vocal line.

e - ven now, My dawn of hap - pi-ness. My weep-ing may be o'er, My
 sigh - ings all be past, But clouds may gath - er when I die; I
 may not smile at last.

2.

But why affrighted pause?
 And why this rising fear?
 If angels guard the gates of death,
 No danger shall be there.



Forsaken can I be,
 If Jesus is my friend?
 If he has brought me safe thus far,
 He'll save me at the end.

THE QUIVERING ASPEN TREMBLES.

Words by MRS. DANA.

IRISH MELODY.

TENDERLY.

The quiv - er - ing as - - pen

trembles When touch'd by the zephyr's breath ; For faintly its coming re - sembles The

wither - ing blast of death; And mournfully soft and sighing The sounds of the pass - ing

breeze, Like the ech-oes of mu - sic dy - ing, Far, far o'er the swelling seas.

2.

So surely the heart remembers
The darkness of sorrow's night,
When, sadly, hope's flickering embers
Are losing their cheerful light;



Yet mournfully sweet is sorrow,
As breezes that moan in spring,
When the heart a bright hope can borrow,
And joy from its sadness bring.

HARK! THE MIDNIGHT BELL IS CHIMING.

Words by MRS. DANA.

SCOTCH MELODY.



Hark! the midnight bell is chiming. See! the moon her steep is climbing. All is still, save yon-der rill, Where



Hark! the midnight bell is chiming. See! the moon her steep is climbing. All is still, save yon-der rill, Where

Andante.



fairies dance to that sweet timing. Come, let us rise, and gaze a-broad. Thoughts come in crowds at this lone hour.



fairies dance to that sweet timing. Come, let us rise, and gaze a-broad. Thoughts come in crowds at this lone hour.

Yes, we will sing the love, the love of God, While still-ness lends its sol- emn pow-er. Hark! the mid-night

Yes, we will sing the love, the love of God, While still-ness lends its sol- emn pow-er. Hark! the mid-night

bell is chiming. See! the moon her steep is climbing. All is still, save yonder rill, Where fairies dance to that sweet timing.

bell is chiming. See! the moon her steep is climbing. All is still, save yonder rill, Where fairies dance to that sweet timing.

2.

Balmy dews, from heaven distilling,
Drooping flowers with moisture filling,
Silent fall, reviving all,
That morn may rise in beauty thrilling.



O, what a world our Father gives,
Smiling in loveliness to cheer us!
Come, let us sing, while :||: memory :||: lives,
To Him who ever loves to hear us.
Hark! &c.

SHED NOT A TEAR.

Words by MRS. DANA.

Music by T. H. BAYLY.

WITH
FEELING.

Shed not a tear o'er your friend's early bier, When I am gone, When I am gone;



Smile if the slow-tolling bell you should hear, When I am gone, I am gone.



Weep not for me when you stand round my grave,
Think who has died his be -

lov - ed to save, Think of the crown all the ran - somed shall have,

When I am gone, I am gone.

mf

2.

Plant ye a tree, which may wave over me,

When I am gone, when I am gone;

Sing ye a song if my grave you should see,

When I am gone, I am gone.

T



Come at the close of a bright summer's day,
Come when the sun sheds his last ling'ring ray,
Come, and rejoice that I thus passed away,
When I am gone, I am gone.

THE WOMAN OF CANAAN.

Words by MRS. DANA.

Music by HAYDN.

ANDANTE.

With meek, up - lift - ed eye, She fol - lowed near the Lord, And

p

prayed him, lest her child should die, To speak one healing word. Sad tears were on her cheek, Yet

did she not de - spair, For he, whose power she came to seek, A love - ly smile did wear; And

p

though he answered not, His mercy still she sought; And though he answered

cres. f

not, His mercy still she sought.

AD LIB.

2.

And those who heard her pray,
Besought the Lord to hear,
And send the suppliant thence away,
For still she followed near.
But onward still he went,
While no kind answer fell;
He told them he was only sent
To save lost Israel.
So he, whose power she sought,
O, still he answered not.

3.

"Lord, help me!" then she said;
But quickly answered he,
"I cannot take the children's bread
To give it unto thee."
"'Tis true," she meekly sighed,
"Yet, Lord, once more I call;
The crumbs I may not be denied,
Which from thy table fall."
Her faith was thus revealed,
Her daughter then was healed.

THE SWEET FIRESIDE.

Words by MRS. DANA.

SCOTCH MELODY.

MODERATO.

The musical score consists of three staves of music in common time, key signature of two sharps, and a tempo of MODERATO. The first staff begins with a piano dynamic (p) and a forte dynamic (f). The second staff begins with a piano dynamic (p) and a crescendo (cres.). The third staff begins with a piano dynamic (p). The lyrics are integrated into the music, appearing below the notes in parentheses. The first line of lyrics is: "Come around the cheerful hearth, when the fire burns bright. 'Tis the sweetest place on". The second line of lyrics is: "earth, on a winter's night. Shut the doors on every care; Bring your smiles with right good". The music features various note values including eighth and sixteenth notes, and rests. The piano accompaniment consists of bass and treble clef staves with various chords and rests.

(Come around the cheerful hearth, when the fire burns bright. 'Tis the sweetest place on
 earth, on a winter's night. Shut the doors on every care; Bring your smiles with right good)

cheer. Hap-py fa-ces brighten here; eve-ry heart is light! See the fa-ther gaze a-

round on his dear-est ones, While the child, with playful bound, to its moth-er

runs. Brothers, bring the merry flute; Sisters, tune the plain-tive lute; Let not one dear voice be

THE SWEET FIRESIDE.

mute ; bring your sweet-est tones. Let not one dear voice be mute ; bring your sweetest tones.

f *fp*

|||

f

|||

2.

Now the song is rising high ; 'tis a song of praise,
Heaven's love to magnify with melodious lays.

Angels, hear the pleasing strain !

Catch, and echo it again !

To the Lamb, who once was slain, loud the chorus raise !

Now around the altar kneel ; 'tis the hour for prayer.

Jesus, hear the heart's appeal ! Jesus, bow thine ear !

See ! they all are bending low !

O, 'tis sweet to worship so,

Where the heart's best feelings flow, banished every care !

MY BELOVED, WILT THOU OWN ME.

Words by MRS. DANA.

ENGLISH MELODY.

ANDANTE.

My Beloved, wilt thou own me, When my heart is all de - filed ? Though thy dy - ing
My Beloved, wilt thou own me, When my heart is all de - filed ? Though thy dy - ing

love has won me, Though thy dying love has won me, Can I deem thee rec - on - ciled ?
love has won me, Though thy dying love has won me, Can I deem thee rec - on - ciled ?

2.

My Beloved, pass before me ;
Never from my sight remove.
Many waters, flowing o'er me,
Cannot quench my burning love.

3.

My Beloved, now endue me
With thine own attractive charms ;
May thy spirit sweetly woo me ;
Fold me in thy sheltering arms.

4.

My Beloved, safely hide me
In the drear and cloudy day ;
Ere the windy storm has tried me,
Hide my trembling soul, I pray.

5.

My Beloved, kindly take me
To thy sympathizing breast ;
Never, never more forsake me ;
Guide me to the land of rest.

OF SUCH IS THE KINGDOM OF HEAVEN.

Words by MRS. DANA.

SCOTCH MELODY.

ANDANTE.

SECOND VOICE.

I dear - ly love a lit - - tle child, And Je - - sus loved young chil - dren too; He

FIRST VOICE.

I dear - ly love a lit - - tle child, And Je - - sus loved young chil - dren too; He

ever sweetly on them smiled, And placed them with his cho - - sen few. When,

ever sweetly on them smiled, And placed them with his cho - - sen few. When,

cra - - - dled on its moth - - er's breast, A babe was brought to
cra - - - dled on its moth - - er's breast, A babe was brought to

Je - - - sus' feet, He laid his hand up - on its head, And blessed it with a
Je - - - sus' feet, He laid his hand up - on its head, / And blessed it with a

prom - ise sweet.
prom - ise sweet.

2.

"Forbid them not," the Saviour said:
 "O suffer them to come to me!
 Of such my heavenly kingdom is;
 Like them may all my followers be."

Young children are the gems of earth,
 The brightest jewels mothers have;
 They sparkle on the throbbing breast,
 But brighter shine beyond the grave.

FATHER IN HEAVEN.

Words by the late JANE KEITH PALMER.

Arranged by G. KIALLMARK.

Con Express.

Father in heaven, as we bow be - fore thee, Look down in mer - cy,

The musical score consists of three staves of music in common time, key signature of one sharp, and G major. The vocal part (top staff) has lyrics in italics. The piano accompaniment is provided by the middle and bottom staves. Measure 1: "lend a listening ear! Par - - don we crave, while humbly we a - dore thee." Measure 2: "Art thou not pledged the prayer of faith to hear? Art thou not pledged the". Measure 3: "prayer of faith to hear?" Measures 4-5: piano accompaniment only, showing chords and bass notes. Measure 6: piano accompaniment only, showing chords and bass notes.

2.

Jesus, thou Saviour! be our mediator;
Cleanse us from sin, and make us wholly thine;
Thus may we bend before the great Creator,
Clothing his Son in attributes divine.

3.

Spirit of God! thy influence we desire,
Sealed with the impress of redeeming love;
O, raise our thoughts, our warm affections, higher,
Nor let us from our tender Shepherd rove!

THE RULER'S DAUGHTER.

Words by MRS. DANA.

FRENCH MELODY.

ANDANTE.

8va. - - - - - loco.

A fa - - ther is pray - - ing The Sav - iour to hear, For his daugh - ter is

dy - - ing, With no help - er near. Be-seech - ing him great - - ly, He

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in G clef, B-flat key signature, and common time. The piano part is in C clef, B-flat key signature, and common time. The vocal line includes lyrics: "falls at his feet; And his sto - - ry of sor - - row, O, hear him re - peat." The piano part features a continuous eighth-note pattern.

A continuation of the musical score. The vocal parts are in G clef, B-flat key signature, and common time. The piano part is in C clef, B-flat key signature, and common time. The vocal line begins with "- peat." The piano part features a continuous eighth-note pattern.

2.

" My dear little daughter,
 I fear she will die !
 O, thou merciful Saviour,
 Attend to my cry !
 If thou wilt but touch her,
 She surely will live :
 Then to thee all the glory,
 O Jesus, I'll give."

3.

And Jesus went with him ; —
 But soon it was said
 To the heart-stricken father,
 " Thy daughter is dead !
 Why trouble the Master
 Thy woes to relieve ?"
 But the kind Saviour whispered,
 " Now only believe."

W

4.

They came to the house ;
 And the mourners were there,
 Who with weeping and wailing
 Were rending the air ; —
 But Jesus reproved them ; —
 " Why thus do ye weep ?
 For the maid is not dead ;
 She is only asleep ."

5.

O, see ! with a touch
 How the maiden awakes,
 When the mighty Physician
 Her hand gently takes !
 And, see ! from her features
 Pale death quickly flies,
 At the voice of the Saviour,
 " O damsel, arise ! "

LIKE A DREAM WHEN ONE AWAKETH.

Words by MRS. DANA.

SOUTHERN MELODY.

ANDANTE
ESPRESSIVO.

Like a dream when one a-wak-eth, Van - - - ished a - - -
- way, Earth - ly joy the heart for-sak-eth, Doomed to de - cay;



But when flesh and spir - it fail-eth, Heaven grows more dear ;

Musical score for the first stanza, measures 5-8. The vocal line continues with eighth and sixteenth notes. The piano accompaniment provides harmonic support with sustained notes and chords.

And when grief the heart as - sail-eth, O, shed no tear !

Musical score for the first stanza, measures 9-12. The vocal line and piano accompaniment continue in the established style.

Musical score for the second stanza, measures 1-4. The vocal line begins with eighth and sixteenth notes. The piano accompaniment features eighth-note chords.

2.

Dearest hopes and joys may perish,
Lost in an hour ;
All the love the heart can cherish
May lose its power.
When the storm is gathering o'er thee,
Do not despair ;
Heaven can every joy restore thee,
More pure and fair.

3.

Mid thy gloom and desolation,
Whene'er they come,
For thy peace and consolation
Think of thy home.
There thy joys shall last forever,
Changeless and bright ;
Clouds shall dim, O never, never,
That world of light.

I HAVE SEEN, I HAVE HEARD, I HAVE KNOWN.

Words by MRS. DANA.

SWISS AIR.

ANDANTINO.

I have seen, I have seen, in the sweet spring time, All the flowers op'ning bright to the sun; I have

seen, I have seen, in the sweet spring time, All the flowers op'ning bright to the sun And

the my heart was full of praise To Him who gave those bless - ed rays. O, I

lov, yes, I love, in the sweet spring time, All the flowers op'ning bright to the sun.

I have heard, I have heard, on a sweet May morn,
All th irds singing blithe on the tree;
An en I've raised my cheerful voice,
An alled all nature to rejoice.

O, I lov, es, I love, on a bright May morn,
All th irds singing blithe on the tree.

2.

I have heard, I have heard, on a sweet May morn,
All th irds singing blithe on the tree;
An en I've raised my cheerful voice,
An alled all nature to rejoice.

O, I lov, es, I love, on a bright May morn,
All th irds singing blithe on the tree.

X

3.

I have known, I have known, in the sweet moonlight,
All the thoughts such a scene would inspire;
And then what visions came to me,
While I have prayed, O God, to thee!

O, I love, yes, I love, in the sweet moonlight,
All the thoughts such a scene would inspire.

THE LOVELY MOON IS WANING.

ARRANGED FOR THE GUITAR.

Words by MRS. DANA.

SCOTCH MELODY.

Poco
ALLEGRETTO
e
DELICATEZZA.

The love - ly moon is wan-ing, And darkness steals around ; Yet I am here complaining, For
 Thee I have not found. My bless-ed Sav-iour, hear me ! I mourn the live-long night ; May

Ritard. *A Tempo.*

thy sweet presence cheer me, And make this darkness light. Then my soul, with rapture springing, Shall

joy - ful soar a - way, And, my flight from sor - row wing - ing, I shall

find e - - ter - nal day.

2.

'Tis well that mournful weeping
Endureth but a night;
And I my watch am keeping
For morning's faintest light.
O, by thy dying merit,
Now hear my broken prayer!

'Tis morning with my spirit
When, Saviour, thou art near.
And when morning paints in splendor
The glorious eastern sky,
While to thee my soul I render,
I would lay me down — to die.

IF SORROW'S HOUR HAS COME TO THEE.

ARRANGED FOR THE GUITAR.

Words by MRS. DANA.

Music by J. T. NORTON.

ANDANTE.

If sorrow's hour has come to thee, And thou dost weep in ag - ony ; When
 thou hast told the last fare-well, And floods of grief thy bo - som swell ;
 O, sufferer, then thy Sa - viour see ! Re - mem - ber Him who wept for thee !

O, sufferer, then thy Sav - iour see! Re - mem - ber Him who wept for thee!

2.

In languid hours and painful days,
When faintly beam life's flickering rays,
And dimly burns its taper light,
Where once its lamp was shining bright,
O, sufferer, then thy Saviour see!
Remember Him who shines on thee!

3.

When weary nature sinks, oppressed,
And death's cold hands are on thy breast;
When life's warm tide is ebbing fast,
And joys, and hopes, and cares are past;
O, sufferer, then thy Saviour see!
Remember Him who died for thee!

WHILE RADIANT HOPE.

ARRANGED FOR THE GUITAR.*

Words by MRS. DANA.

FRENCH MELODY.

ANDANTE. FRENCH MELODY.

When ra - diant hope is smil - ing o'er My ear - - ly, hap - py days, I'll

* With an accompaniment written in C, to be played in E \flat , with the *Capo de Astro* on the third fret.

The musical score consists of three staves of music. The top staff starts with a treble clef, a key signature of two flats, and a common time signature. The lyrics for this section are: "raise my cheer-ful voice on high In a song of grate-ful praise. And,". The middle staff continues with the same key signature and time signature. The lyrics for this section are: "O, 'tis sweet to think how soon, My errors all for-given, A pu - rer, bright - er". The bottom staff continues with the same key signature and time signature. The lyrics for this section are: "hope shall rise, The glorious hope of heaven.". The music concludes with the instruction "lentando. ppp".

2.

When sorrow's tear is stealing down
 My cheek, all pale and sad,
 There is a faithful bosom, where
 I'll rest my aching head.
 When, from the dark and howling storm,
 To this dear refuge driven,
 While every tear is wiped away,
 I'll wait the rest of heaven.

O, DAUGHTER OF ZION.

ARRANGED FOR THE GUITAR.

Words by MRS. DANA.

IRISH AIR.

ANDANTINO
ESPRESSIVO.

O, daughter of Zi - on, why sor - row - est thou, With thy
beau - ti - ful harp on the green wil - low bough? O, cease from thy weeping; thy
Sa - viour is call - ing Thy spi - - - rit to joy!

2.

Why, drooping and sad, dost thou languish forlorn,
Forgetting the day-star that gladdens thy morn?
That star is thy Saviour: — O, hear him inviting
Thy spirit to love!

3.

Come, tune thy sweet harp, sing an anthem of praise,
And join its full chords to melodious lays;
Thy Saviour from heaven is gently enticing
Thy spirit to bliss.

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